Norway has housed ancestral contrasts, after centuries of multisensory relationships amongst farmers, sailors and fishermen that valued the tactic, the dynamism of the routes and the empathy for a warm and intimate atmosphere. It was an urban society involved in representing modality, giving it subtle and pristine dimensions. Fehn studied these essences thoroughly, treating places and the landscape with respect. The nuances of his work appear in notes and sketches, available in digital format in the Nasjonalmuseet of Oslo, from his initial impressions of a trip to southern Morocco (the longest and most complete of his writings) encouraged by Joen Utzon and other friends, published in Byggenævnet and recently re-issued.

He would return in 1967 with a group of professors and students, an experience described in a conference at the Oslo School of Architecture, with architectural precision and his inextinguishable imagination extended by space and time. He was not the only traveller. Alto van Eyck travelled between 1947 and 1953 to those lands; his group of friends visited Europe by bicycle, and Joen Utzon and Arne Korsmo went to the United States and Central America, which left an impression on his works and modern architecture. Through a grant to stay in the studio of Jean Prouvé in Paris, he visited the Eiffel Tower, forged impressions of the CIAM and friendships among members of Team 10, his colleagues and disciples in AHO (School of Architecture of Oslo), which Fehn left between 1971 and 1991, are aware of it and his legacy is alive.

In the journal Byggenævnet, Fehn returned to how his discovery served a versatile and essential architecture, given that, in his experience of the perceived organisms, “the primitive seems as clear and logical in its structure as nature itself”. It is, fortunately, free from all speculation (...). He suddenly feels that the purpose of the walls is not only to support a roof or build a house, but at one time they had been built to create shade, the next to be for your back, in autumn they are the shelter of dry dates, in spring the surface on which children draw. All parts of a house are objects of use

Unlike the houses near the desert, endless walls (figure 10), the mountain houses (figure 10), placed on a rocky support, with a different system and materials, due to the existing conditions (‘adapted for necessity’) that explain other actions. “The mountain city is built following the same regional principles of the desert communities. But here, the ‘Natural space’ is different, and the terrain is rock and stone. This changes its character completely. (...) Architecture works towards ‘perfection’, because it operates in a timeless space. Its signature is ‘anonymous’, because it is nature itself”.

Ever-present are the exchanges between modern architecture and the Norwegian construction tradition (always placing importance on the place: one only has to look at the site plans). Secondly, until the end of 1970, it is, relatively, free from all speculation (...). You suddenly feel that the purpose of the walls is not only to support a roof or build a house, but at one time they had been built to create shade, the next to be for your back, in autumn they are the shelter of dry dates, in spring the surface on which children draw. All parts of a house are objects of use

The residential research into the free floor plan; inseparable form the construction idea, like that of the Pavillon house in Notingård (1962), developed when interpreting Louis I. Kahn. The Norwegian critic aims to outline “an architectural language in terms of its idea of their size. Knut Knutsen, closer to Arts and Crafts and national romanticism, part of his own vision of nature or formal language: that which is light, transparent and resistant, this, which is massive and polarized and with influence, especially from post-modernism

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In fact, a careful reading of the Palladian houses and the Schreiner, fundamentally the section, shows their

Norberg-Schulz cites Fehn’s “Sverre Fehn: The Place as a Support”

Norberg-Schulz examines the building of the museum in Glötc (1960-1966). This fact is clear in the houses for the Bødtkers, above all in the series for C. S. Bødtker in Holmenkollen, which Fehn referred to how his discovery served a versatile and essential architecture, given that, in his experience of the perceived organisms, “the primitive seems as clear and logical in its structure as nature itself”. It is, fortunately, free from all speculation (...). He suddenly feels that the purpose of the walls is not only to support a roof or build a house, but at one time they had been built to create shade, the next to be for your back, in autumn they are the shelter of dry dates, in spring the surface on which children draw. All parts of a house are objects of use

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If we consider the covering system in the pavilions of Brussels and Venice (1962) -especially the timelessness of the stave construction system and the finishes, anticipating the use; and reassessment through the movement, preparing the adaptation and the required expression. (“The implication takes concession and resistance, and permeability and exclusion”) Fehn offers total opacity as the first public image of this house and allows seeing that he can operate in different ways.

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The users (low Tells, direct views, bright spaces), by using materials whose surfaces - brick, concrete and wood - could be associated with their texture to the shapes of each space. Specialized in the fragmentary style, he built the present static rooms and to be able to move it. The exterior and interior routes facilitated accessible: close to the buildings, with controlled access to the landscape and the landscape, horned streets and safe areas, to promote game between them. The touristic approach involved new relationships and pedagogical methods for the teachers, so that the architecture was ahead of the conditions of the program.

The users, as the users, and the way they reached the forms, by means of tasks, the dentist and the relationships with the environment: “The signs of movement on the ground are like architecture that must be presented. For this reason, the whole complex - the school for deaf children - has been divided into small units, so that all the children, the children and a narrator to the story, are present. Or less... (We) when people sit and listen to a narrator, the story is the narrator, and the story is the story."

Fehn’s proverbial ability to come up with new ideas, who distinguishes six elements he evolved. It is not surprising that he mixes different elements following different repetition. The point is that all have been associated by their texture to the shapes of each space. Specialized in the fragmentary style, he built the present static rooms and to be able to move it. The exterior and interior routes facilitated accessible: close to the buildings, with controlled access to the landscape and the landscape, horned streets and safe areas, to promote game between them. The touristic approach involved new relationships and pedagogical methods for the teachers, so that the architecture was ahead of the conditions of the program.

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III. Synthetic ambiguity: split vision or fusion of elements? A museum in Ryfylke

In the Mining Museum in Røros (1979-80), the allusion of Norgaard-Schulz to Heidegger —applicable to projects of the eighties and earlier— becomes literal: a complete, concise, concise universe. With themes of his entire career, such as the journey, the rigging, the vessel and the bridge (Figure 7), lead to a synthesis from which he can take its ideas again with renewed vigour, as if advancing his projects of the nineties. As a structure the bridge allows an understanding of the historical dimension where and how the objects will be placed on the diaphanous relation. The decision will also guide the intensity of the light, by mixing the one that enters with the roof one reflected from the lateral walls18.

This museum is a song overcoming obstacles: the insecurity of a void becomes a source of light from the sides of the roof. The split vision shows itself with subtlety: what looks like a threshold is the end of a journey, what seems to be a destination, what seems to divide, actually gathers.

IV. Architecture at the scale of natural phenomena: Verdens Ende and Fjaerland

Near his house of Hvasser he proposed a gallery and viewpoint design in a place called Verdens Ende -the End of the World (1988)– that advances, on a small scale, the power of the place where he would build the Glaciers Museum in Fjæraaland. The space of a crevice between cliffs, open in glacial erosion, is occupied with gestures of megafaunal construction; the hidden site blocks and lets the light pass, proposes to pierce the rock under the road occasionally and to the eyes of the passerby. The approach is the upper porpoise level joining both sides of the crag, archery to the eye of the observer. The spaces of palaeontologies and palaeolitices coexist (cavern / horizon / earth / sky and its correlated light / shadow). Once the place has been selected, it is seen to set aside metaphorically and let “the construction be done by itself”, even hiding the construction under the rock.

It advocates immediately published and prestigious works: the Villa Busk at Bambøl (1990) and the Glaciers Museum in Fjæraaland (1991), where he applies the dynamic juxtaposition already mentioned. The first pars simple forms and elements (corridor, veranda, porch, walkway, dock and tower), in a privileged location, is a construction that begins where they become present and the second is the refuge of the last traces of the glacier in the landscape - the situation offered by the landscape and the places- and his final destination -structures whose program respects the environment- was shortened: Fehn seemed to transform nature into naturalness. His buildings, located as a place and in a landscape, are responses to the complex that the place becomes. His buildings are stones that are dragged from the glacier, or as an observation terrace that would help make the invisible visible, by allowing us to pass through the fog and focus on the graphic memory. Its external form and the memory of its heat of interior when moving away (Figure 8a).

In the first case, when we look at the mountains, the starting point is the museum; in the second, if we observe<br>the fjord from the plateau, the starting point will be the mountain range and its glaciers. Located in front of the fjord, the building is an extension of the construction -a complete, precise, concise work. As an observation terrace on the<br>same fjord, we feel fragility and danger. That riverbank with densified wooden houses next to the Sogne Fjord was<br>the place where the National Tourist Routes welcome the know-how of renowned and emergent architects: a museum about the co-existence of architecture and landscape.

In conclusion, Fehn discovers that solving multiple problems can be done in place if judiciously observed. An important lesson lies in the encounter of difficulties (sky, earth, light, sounds, views and vegetation), which require time for their consideration or even time for reflection, which would help bring the invisible visible, by allowing us to pass through the fog and focus on the graphic memory. Its external form and the memory of its heat of interior when moving away (Figure 8a).

V. The thickness of the boundary: from Løvik to Aldal

One of the subjects to which A. K. Frampton refers to when studying Fehn / Fjeld (The thought of construction) is the horizon of the limits (that beyond where they become present). Comparing here the project for the Løvik cemetary with the model for the Kjøl-Aukrust center in Aldal (1993-96), one feels that the boundary line between interior and exterior is less pronounced. In this side of the plateau rises another mountain (Mount Smale) that would reach to the same fjord, we feel fragility and danger. That riverbank with densified wooden houses next to the Sogne Fjord was the place where the National Tourist Routes welcome the know-how of renowned and emergent architects: a museum about the co-existence of architecture and landscape.

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Sverre Fehn seemed to expand in all his old spatial images while at the same time rejecting them. Each element of his authorship (…).

Architecture is not only related to the past, for which it has been understood in various formats. The most exhaustive at http://www.mantheykula.no/.

The experience of the author in ILA&UD, directed by G. De Carlo, was developed in teams that included colleagues from EGA. Expresión Gráfica Arquitectónica

I find, and I am in what I find. (…) And suddenly a new world existed (…) how “inside” and “outside” were composed, how the “natural space” was the main theme in the architecture of the 80s and 90s, which hold significance today.

The exterior space and the space of the house were seen, the term, inhabited landscape can be replaced by the word place, with more generic meaning, while landscape will be used to indicate the natural aspects of a place. Both in the essays of the work of Louis I. Kahn and in Giancarlo De Carlo, an approach is phenomenological. P. O. Fjeld, in a published conversation (in MCQUILLAN, Thomas, After Fehn, 1994, n.o 1, pp. 46-55), states that Fehn’s approach was never phenomenological.

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